

THE ETUDE

Presser's
Musical Magazine



AUGUST
1918



PRICE 15 CENTS
\$1.50 A YEAR

Secure More Pupils Next Season

A Business Builder for Musicians

Some pupils come to you partly by chance, but you wait for all of them to come by chance you are looking failure in the face. *The Business Manual for Music Teachers*, by G. C. Bender, tells

How to Locate Prospective Pupils.

How to Secure Prospective Pupils.

How to "Follow Up" Prospects.

How to Hold Pupils.

How to Interest Parents.

How to Collect Accounts.

How to Give Pupils' Recitals.

How to Keep Your Class "Alive."

In fact, this very practical book gives every sensible, dignified means that the active teacher can use to get ahead. It has helped many, many teachers who were in a rut and it will help you. The price is \$1.00. Send for a copy "On Sale." *THE ETUDE* gives innumerable practical business hints to teachers. But of course the subject can only be covered exhaustively in a book such as *The Business Manual for Music Teachers*.

Five Definite Summer Plans for Action

Summer is about the only time the teacher has to rebuild—to get a fresh start—to make new and better plans. Here is a page of help for those who do not know just how to take the first steps.

- I. **RESOLVE TO START THE SEASON NEXT FALL PLAYING BETTER, TEACHING BETTER,** with a larger class of pupils. A strong resolve backed up by continued determination often works wonders.
- II. **RESOLVE TO POLISH UP YOUR OWN TECHNIC.** Be ready to surprise your pupils with a new facility in playing. Make out a daily technical plan and live up to it. See Exceptional Material on this page.
- III. **EXTEND YOUR OWN REPERTOIRE.** Perhaps you have "gone stale" and do not know it. Work hard to bring a group of new pieces and your whole music season will take on a new interest. See the list of new and attractive things on this page.
- IV. **INCREASE YOUR WHOLE RANGE OF TEACHING PIECES.** Just as the Merchant knows that it is suicidal not to have new patterns and new goods to display, the teacher should realize that in a community new and fresh teaching material is imperative. We knew of one teacher who boasted that she had taught Lange's "Flower Song" twenty-seven times in one season and she wondered why she did not get along.
- V. **IMPROVE YOUR BUSINESS METHODS.** Most teachers need practical advice upon this point.

Obtain all supplies early, especially this season. See Note at the bottom of this page.

Better Methods Next Season

Refreshen up your whole outlook on teaching. Get the ideas of others and digest them. Here are some books that are almost as good as a normal course for the ambitious teacher.

The Education of the Music Teacher, by Thomas Tapper, Price, \$1.50.

Master Lessons in Piano Playing, by E. M. Bowman, Price, \$1.00.

The Leschetizky Method, by Marie Prentner, Price, \$1.50. This book has a long section in text telling what Leschetizky used in preparing all his pupils.

Great Pianists on Piano Playing, by J. Francis Cooke, Conference on the art with most of the foremost Pianists of the day, Price, \$2.00.

Descriptive Analyses of Pianoforte Works, by E. B. Perry, Price, \$1.50.

Stories of Standard Teaching Pieces, by E. B. Perry, Price, \$1.50.

How to Play Well Known Pianoforte Solos, by C. W. Wilkinson, Price, \$1.50.

Works That Will Help You Rebuild Your Own Technic

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Philip's Works
Czerny-Liebling—three volumes, Price each, 90 cents. The cream of Czerny's Studies carefully selected and edited by one of Liszt's best known teacher pupils. Daily work with a few of these will advance your technic surprisingly.

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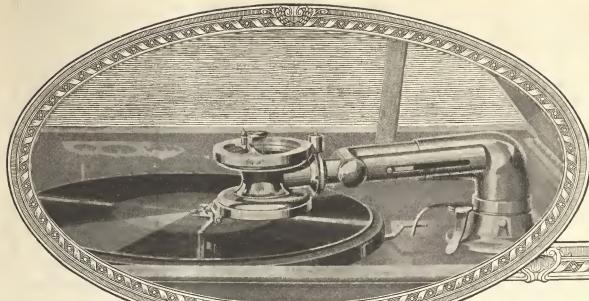
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## Old vs. New

### Which Type of Phonograph Do You Choose?

THE choice is now distinct. When you buy it is one or the other—old type or new. Of the old, there are many. So far the instrument that has attained the coveted new standards is The Brunswick.

And this is due to The Brunswick Method of Reproduction.

Until all phonographs abandon the one-record idea, until all discard metal in tone amplification, until all forsake old crudities, The new Brunswick will have few rivals.

It stands magnificently alone—the supreme phonograph achievement of recent years.

#### Only The Brunswick

Until the coming of The Brunswick, each phonograph had its own chief attractions. None had them all.

And mostly, the fame depended on the make of records with which the instrument was co-named,

Some folks said all phonographs were alike—all good. And that the records depended upon luck for their tone.

But The Brunswick has gained its nation-wide fame by combining all the better features and discarding the troublesome. And so it is called "All Phonographs in One."

#### The Brunswick Method of Reproduction

Ask a Brunswick dealer to show you his new models, and to explain The Brunswick Method of Reproduction. Have your favorite records played, noting the simplicity of The Ultona.

The Brunswick-Balke-Collender Co.  
General Offices: Chicago

Mr. & Mrs.  
in Various Cities of United  
States, Mexico and  
Canada

**The Brunswick**  
ALL PHONOGRAFS IN ONE



The Brunswick  
may be obtained  
in models ranging from  
\$32.50 to \$1500

THE ULTONA—a unique feature of The new Brunswick Method of Reproduction. Here The Ultona is in position for playing a Pathé Record. The Ultona is adapted, very simply, to play all records, whatever make, and play them at their best. Only The Brunswick has this wonderful feature.

tion sets higher standards. Never before have records been played so faithfully.

#### "Phenomenal"—The Verdict

The new Brunswick came out in April. Now thousands know them. All over the country. And these thousands will tell you that there is no phonograph like The Brunswick.

They will speak of The Ultona, and The Brunswick Tone Amplifier, two features of The Brunswick Method of Reproduction.

The Ultona is adapted at the turn of a hand, to any type of record. It is practically automatic. Each type of record is reproduced according to its exact requirements—the proper diaphragm, the exact needle, the precise weight.

The Ultona is a distinctly new creation, not an attachment nor a makeshift. Every record is played at its best, whatever make.

The Brunswick Tone Amplifier is equally far in advance. Old acoustic problems have been solved. This brings the utmost in fine tone.

#### Your Ear Will Decide

No one can afford now to even think of buying a phonograph without first considering The Super-Brunswick. You'll surely want this new-type—not only because it plays all records, but because of its superior tone.

AUGUST, 1918

# THE ETUDE

VOL. XXXVII, No. 8

#### The Test

"Who's who in America," is a standard work presenting the names of thousands of Americans who have risen to positions of prominence in all manner of occupations. There are, of course, large numbers of very worthy people who have not been included in the book although the compilers have been very anxious to make their publication as exact and comprehensive as possible.

Our point to the readers of THE ETUDE is that a survey of the pages of "Who's Who" conducted some time ago by the publishers makes very clear that the majority of men and women of prominence in America are those who have had the advantage of a good education. The actual figures are very surprising. Out of 15,591 names, 8,958 were college graduates, 2,049 attended college but did not graduate (total collegians, 11,007), 2,003 were educated in academies, seminaries, etc., 926 entered life at the end of their high school or normal school studies, 1,555 at the end of their public school studies, and only 67 could be classed among those who could be called self-taught.

It often happens that some giant soul kept down by circumstances can fight his way up to the top and declare proudly that he is "self-taught." The figures above, however, show that if this proportion applies to the country as a whole, it pays and pays enormously to get a good education. Music students should think over this matter very carefully. Never neglect your general education for anything else. Most of the great masters have been exceedingly well educated men. Wagner, who was self-taught in music, has a fine schooling in other fields, Schumann, Mendelssohn, Brahms, and, indeed, the greater number of the illustrious, have been well educated. God bless the teachers! It is they who are leading the world to higher and nobler altitudes.

"*It is education forms the common mind,  
Just as the twig is bent the tree's inclined.*"

—POPE.

#### Possibilities of Negro Music

WHY is it with our immense Negro population that we have yet to produce a Negro composer whose achievements rank with those of Coleridge Taylor? One answer is given in *The Southern Workman* in an excellent article by R. Nathaniel Dett, of Hampton Institute, himself a musician of pronounced gifts. He gives the following reasons why more has not been accomplished by Negro musicians:

1. General indifference, amounting almost to contempt for things of native origin, and a slavish admiration on the part of American composers, critics and to some extent, publishers for European ideals in music and art.

2. Lack of proper musical and academic training among Negro composers.

3. Lack of literary masterpieces on Negro themes which might furnish librettos or programs and which would be sources of inspiration for great idiomatic musical works.

4. Lack of time for racial study and composition on the part of Negro composers.

The writer asks "if Dvorák, Busoni, Coleridge Taylor and Laparra, all foreigners, could discover in America, after only a few months sojourn, enough native material for a symphony, a piano concerto, an oratorio, a great quantity of salon music and an opera, it is rather safe to conclude that if American com-

posers themselves have not found home inspiration for similar works, defective eyesight rather than the lack of well-springs from which to draw must be to blame."

Americans are proud of the genius of Harry Burleigh, whose songs, notably *Jean*, have been sung with great success by thousands. His greatest successes, however, have not been upon negro themes. He has written some very beautiful numbers in oriental types but it cannot be gainsaid that if he had had enough leisure during his life to have continued his studies (he was a pupil of Dvorák), and to have devoted time to research work his great genius would have developed something from the rich folk music of the American negro skin to MacDowell's *Indian Suite* or Coleridge Taylor's *Hiawatha*. Let us hope that he and other American negro composers will work with such an object in view instead of following alien models.

#### Definite Progress

THE old geometrical proposition, "A straight line is the shortest distance between two points," is perhaps the very essence of all the modern principles of efficiency. It is very easy to ramble hither and thither in the pursuit of an object, but definite progress is that which follows the straight line.

The difficulty with most students is that they cannot see the straight line. Music is such an enchanting work, that even when they are supposed to be working many students waste time in apparently harmless but really very trying fashions. If you want to improve and explore new music books, don't take your practice hours to do it.

The practice hour should be a straight road to a definite end. Set down those things which should be done and strive to do those things and nothing else. It is all very simple if you get the spirit of the thing.

For instance, if you are starting out to find out what a Fugue is, you will have to comprehend in order, the meaning of Subject,

Answer,  
Countersubject,  
Real Answer,  
Tonal Answer,  
Episode,  
Stretto,  
Pedal (Organ-point).

Then you will have to be able to recognize

The Exposition (the original entry of the subjects),  
The Middle Group (in freer style),  
The Final Group (various forms of stretto, etc.).

With this simple outline your next task is that of securing some very simple fugues and applying your knowledge to the understanding of the form of the fugue before starting to master one. If you want to go further get some such book as Higgs' *Fugue* and read as you work. Some things will baffle you, of course. You will wonder, for instance, where the counter-subjects are in eighteen out of the "Forty-eight" famous Bach Fugues. As a matter of fact Bach did not see fit to introduce regular counter-subjects in eighteen of his *Well-tempered Clavichords*. There are thousands of students who would be immensely proud to master the art of playing fugues. Definite study along one line will place them in the possession of the ability. This means that when one goes out for Fugue it is best not to have one's mind full of Sonatas and Nocturnes.

## How Beethoven Worked

Composers have differed from each other in the manner of working. Schubert, we know from the best testimony, would sit down and write a composition from beginning to end. Beethoven, on the contrary, would dictate, and often seemed to retain very little memory of what he had written, on one occasion failing to recognize a song of his own which a friend had made a neat copy. Mozart, on the contrary, worked over his compositions mentally until they were complete in every detail, and which his writing down was merely a mechanical or trivial task. Chopin, according to his friend, George Sand, would sit at the keyboard in Beethoven's case, however, he was larger, as he had to be able to trace the workings of his master's mind from the first germs of an idea, up to the finished and wonderful form in which it finally would leave it.

In some cases, the first sketch is of so unpromising a nature as to give a musician's surprise that anything could be made of it. In others, however, the sketch, the idea showing growth, as of a plant from the seed, can follow every step but the last, between the most highly-developed sketch and the finished composition, there is a "great gulf fixed," which only a genius could cross, and cross unseen.

## Beethoven's Sketch Books

Beethoven kept little blank books of music paper in which he jotted down musical ideas as they occurred to him; also from time to time, such improvements in the ideas as might occur to him. There are several such books still in existence, and we are able to present typical examples from them, of great interest. Take for instance the grand and incisive beginning of the great *Sonata in B flat*, Op. 106. The earliest form was this:



which was presently changed to



then



and lastly (as regards the sketch-book) to



Now turn to the completed sonata, and see what a genius like Beethoven made of this originally rather unpromising idea.



It would be incorrect, however, to entertain the thought that Beethoven took a commonplace idea and turned it into something worth while merely by dint of laborious fusing. That would be as far aside the mark as to imagine that an architect designed a great building by first erecting a scaffolding. It is much more probable that the idea of the movement he wished to compose was present in his mind as a definite whole, and that these sketches of themes were merely the starting-point for a bold work in a larger idea. Any composer who has himself worked in the larger forms will understand what this means: to others it will be a difficult matter to explain more intelligibly.

## Sketches of Titles and Directions

Although of equal interest, the study of music is highly interesting to observe how this same habit was followed by Beethoven in the matter of titles and explanatory text, on the few occasions where such was demanded. Thus, in the case of his *Pastoral Symphony*, we find the following variety of inscriptions which in turn suggested themselves to him:

"The hearers should be allowed to discover the situations."  
"Sinfonia caratteristica, or a recollection of country life."

"A recollection of country life."  
"All painting in instrumental music, if pushed too far is a failure."  
"Sinfonia Pastorale. Anyone who has an idea of country life can make out for himself the intentions of the author without many titles."  
"Sinfonia not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."

"Pastoral Symphony: no picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or), in which some feelings of country life are set forth."

The form which he ultimately adopted for the title is this:

"Pastoral Symphony: more expression of feeling, than painting."

## The Song of the Brook

The second movement of this symphony is entitled *The Brook* and is based largely on the following motive:



It will be interesting to compare this with his record of the actual sound of running water, in a sketch book dated 1803 (five years earlier than the completion of the *Pastoral Symphony*).



24. The more water the deeper the tone.

Most certainly this is the origin of the theme, yet he does not adhere slavishly to the actual sounds, but idealizes them.

It is said that a certain great painter was once shown a small cage amateur artist. "Why, Mr. X, I can't see all those colors in the landscape." "No," responded the artist, "but don't you wish you could?"

## Gounod's Romantic Philanthropy

One night near the middle of the last century, three lively young students were strolling along a Paris boulevard in quest of exercise and recreation. In the course of their walk they came across an old man who was trying to earn a few cents. It was almost too feeble to move. The generous young fellows went down in their pockets, but the whole trio could only raise a few cents and a piece of rose.

Thereupon one of them proposed to take the old man's violin and accompany the voices of his compositions. No sooner said than done. Commencing with a simple theme the theme of the *Carnival of Venice*, a large concourse of listeners soon attracted. Then came a favorite cavatina from *La Dame Blanche*, sung in such a manner as to keep the audience in suspense, and yet again the trio from *William Tell*. By this time the poor old man was galvanized into life and activity by the artistic performance. He stood erect, and with his stick directed the concert with the authority of the chief of a regiment. Meanwhile contributions of gold and silver rained down on his man's hat.

To his astonished and grateful delight, to know who were his benefactors, he received from the first the name of Faith, and from the others the response of Hope and Charity. "And I," said the poor old fellow, "used to direct the opera at Strasburg. You have saved my life, for now I can go back to my native place, where I shall be able to teach what I can no longer perform."

The young violinist was Adolph Hermann, the tenor was Gustav Roger, and the originator of this charitable scheme was Charles Gounod.—From *Life Stories of Great Composers*, R. A. SATTERFIELD.

## The Reflection of Neatness

By L. E. Neuser

UPON coming near the piano and music cabinet, I was literally forced to stop and gaze at the prospect. The piano was loaded down in every available spot with all manner of music; the sheet music overflowed the cabinet onto the floor, yet there was sufficient room for it all inside. Order was chaos. Nothing was in its proper place.

To make the matter worse, the faults was all my own. Instantly came the thought—what would a strange think? "Would my ability be rated in accordance with the manner in which I keep my immediate surroundings?" I often take the measure of others by their personal neatness of dress and general appearance. Never before had I realized what form neatness and order might have upon the general character of work done. If I ever could expect results from it was surely my fault if order was not my (it was all heaven's) first law.

It was some time ago that I had all that mass of music carefully packed in each sheet and book labeled. The piano presented an entire different appearance. All music not actually in use was carefully placed in systematic arrangement where, at a moment's notice, I could find exactly what I desired without sorting feverishly through all the music that formerly littered the piano.

Yes! The result was entirely satisfactory. The strange was now welcome to enter the doorway and sit down in the piano room. The heart of the transformation reflected itself in the feeling of better work that I knew I was doing, because the confusion of no system had given over to a definite aim of one thing well done at a time, and that done in a careful and ordered manner.

## The Sense Touch

By A. Eaglefield Hull

THOSE eminent blind organists, Mr. Alfred Hollins and Mr. William Wolstenholme, prove the marvelous performance one can attain by the sense of touch alone; and pianists like Pachmann, whose hand is nearly always closed in a fist, as he plays, and Hamburger, Myra Hess, and others, who sit in a corner of the concert-hall, must have acquired this faculty to a large extent. It is worth while to experiment on tactile lines by playing pieces in the dark.

In the direction of acquiring a full, rich, ringing tone, the sense of touch plays a vital part; for it is that alone which gives the mind of the relative lever (key) resistance. Full though wide downward skips to bass notes (such as occur frequently in the bass) in the initial assurance of the touch-sense is invaluable.

There is another sense which is applied to that of touch in some subtle way which I am unable to define—namely, that of space-measurement, or judging distances. It plays a great part in all the "toucher"—finger, hand, and arm—but is required at its fullest power in the playing of quick, loud staccato chords from the arm.

## The Sense of Measurement

Try this simple experiment. Seat yourself at the piano and test your sense of touch by placing each hand on the nearest shoulder-seat by closing the eyes and locate C or G by the touch-sense alone. Then practice striking intervals, seconds, thirds, and so on, in various parts of the piano by the sense of measurement. For the initial location of a note, at first, the edges of the black note sets may be felt. I have only I hope, opened the door to this subject; but sufficiently, that the better development of the sense of touch will increase the power to make more acute and easier playing, a greater command over tone and phrasing, and it would be a great help in sight-reading, for few players care to strike a note at the extremes of the keyboard without looking first.

The following list affords the titles of a few pieces where trying leaps and hand-crossing occur frequently: *Allegro* (Mozart); *Andante* (Waldstein Sonata); *Scherzo* (Fantasie-Sonata in E flat); SCHUMANN: *Frühlingsspuk* aus *Wien*; BRAHMS: *Rhapsodie* in G minor; LISZT: *Etude* in D flat (*Three Concert Studies*); IRELAND: *The Scarlet Ceremony* (*Decorations*); ERIC SATIE: *Pièces froides*—*The Musical Record*, London.

## What Gives Brilliance to Pianoforte Playing?

By M. ISIDOR PHILIPP

Professor of Piano Playing at the Paris Conservatoire

The following article was written at the suggestion of the Editor of *The Etude* for a very specific reason. Three years ago a young Brazilian pianist, Guiomar Novaes, made her first appearance in New York City, along with the usual number of young pianists who chose the metropolis for their debuts. The day after her name was heralded in all the New York papers as "the second Carreño." Since then she has made two highly successful tours of America. Her playing was distinguished by unusual brilliancy. When we learned that M. Philipp, who has written so frequently for *The Etude*, was her teacher, we asked him to prepare a special article upon the subject of "What Gives Brilliance to Pianoforte Playing." The article follows:

It is a very common error to believe that the quality and power of tone—the brilliant quality—depends solely on the perfection of the instrument on which one plays.

On certain pianos the tone is more or less ready-made, say some. How false! Listen to Busoni or Paderewski, Hofmann or Guiomar Novaes, and you will readily give due credit to the difference in the quality of the sonority of the virtuosos. No! Each artist has his own sonority, which is, so to speak, the reflection of his own mind, the manifestation of his sensibility. The conformation of his hand; the nature of his bone and muscle; the fineness or hardness of the skin; the form, tapering or large, of the tips of the fingers; the temperament of the executant, all have their influence on the quality of tone obtained by the virtuoso.

"Touch" is a matter of great refinement in tone production which can only be developed to perfection through hard work. The gradation, the variety of tone, is one of the greatest difficulties of the piano, and also one of the qualities which one should seek to acquire if one has the ambition of true art. Tone, then, is by no means something ready-made. The method employed to make the piano speak under good conditions varies sensibly according to the nature of the keyboard action—whether it is light or heavy, and whether it is prompt or sluggish in its movement of the hammers and keys. The speed of the hammer's movement and the grand pianos respond in the most decided way to the most delicate pressure of the fingers. But one does not always have perfect instruments.

A too great ease in going down, a too great sluggishness of the keys, the non-flexibility of the mechanism are all to be taken into account equally in playing. It is true that a very clever pianist will find ways and means to deal with an imperfect instrument by modifying his execution. This absolute command of the keyboard is, however, very rare.

## Dynamic Signs Have a Relative Not a Positive Value

The signs indicating the accents which modify the tone, augmenting or diminishing the sonority, have an absolute significance. Their interpretation varies in accordance with the character and the movement of the piece, and above all, the particular expression of each player. A *sf* or *ff* in a passage of sweetness will evidently be less forcible than one in a passage of strength.

The signs are the same, but the manner of expressing them varies according to the character of the piece which one interprets, but they are not tranquil or passionate, sweet or brilliant. We repeat them: Sonority is modified under the intelligent, sensible, reasoning action of the fingers. It can be firm, mellow, energetic or brilliant. The tone can vary its intensity according to the organization of the artist, according to his impulsive or reflective temperament. A short, fat hand; a long, fine hand; a hand bold or brutal, have not at all the same tone. But the spirit of observation, coupled with intelligent work, can always modify the native dispositions.

## Do Not Force the Tone of the Piano

One should not demand of the piano more than it is able to give. Our modern instruments offer extraordinary and sufficient resources. To play louder than

one should is to affect the carrying power of the tone unforceably, so that it will not make him feel heard any better than one who keeps close to the natural volume of his voice. The tone becomes harder—but thrills less and is wanting in intensity. If one allows himself to follow the example of certain virtuosos in giving free rein to what some call "temperament," one may succeed in "making an exhibition of himself," but not in exhibition of fine piano playing. This is not brilliant playing.

In other respects *nuances* play a most important rôle. One should submit to the indications of the author whose works he is supposed to interpret. Variety,

prets. Playing, which is brilliant without expression, without style, produces no effect. Style adds to the fame of the work," a certain master has said.

## Touch and Tone

But we arrive at length at the manner of working at tone which alone gives the play brilliancy. The nature and importance of tone are reflected in the difference of *pp* and *ff*, with the explosive force which gives rise to them. Such is the point of departure of the art of the virtuoso.

In imitation of the violinist who modifies the strength of his bow, the pianist should modify his articulation. But in front of the body, the arms must be supple and free, the hands light. Notwithstanding this, the fingers should keep a certain firmness. Prolonged slow practice imparts a perfect sureness. That is the ideal of all executants, as a lack of sureness is something hopeless.

## Slow Practice Cannot Last Forever

But this slow practice is not practical for constant use. The changes of accent, the modifications of rhythm and modifications of tone, going from *ff* to *pp* and *pp* to *ff*, are to be made in a very rapid manner. The *pp* and *ff* are to acquire rapidity. Reflective and intelligent work will give them this precious result: *tone and rapidity*. The slower one practices, the more one must articulate; without violence, of course, but *kneading* the keyboard: the more one approaches rapidity, the less one must articulate. One ought to be able to play each technical passage even faster than its real movement. One should master the technic for the sake of being able to play musically.

## Material for Technical Practice

To acquire brilliancy, the study of scales and arpeggios (both with the regular fingering, and with the fingering of all like the key of C) is absolutely necessary. The possible finger movements must be learned also the practice of thirds, sixths, hands crossing; one piano the other *forte*; one hand *staccato*, the other *legato*. In one of my articles, *Essay on the Scale*, I have indicated a rhythmic manner of working which can also be applied to arpeggios and which will give certain results.

## Importance of the Pedal

The correct and clever use of the pedal is also of great importance for brilliant playing. The pedal, on the one hand, gives force, girth, fullness, richness; on the other, hand, sweetens, charms and grace. But, on the contrary, to employ the pedal haphazardly has for its effect the incomparable effacement of clearness, confusing the design of the melody and making trouble with the harmony.

The pedal has been styled the soul of the piano. There is something of truth in this application. The pedal helps to banish from the piano tone its quality of *dryness*, while it gives play to the piano's power to draw from the piano a series of the most armful and beautiful musical effects. The dampener pedal (*mis-called* "loud pedal"), the soft pedal (*una corda*) alone, or the two used in combination, multiply the nuances which a pianist of talent obtains from the piano. The pedal, properly used, depends on the sensibility of the hand, the taste, the spirit of the virtuoso. In general, one may say that piano playing which does not sound well does not have too much pedal. The employment of the pedal is so intimately bound up with the poetic contents of the work interpreted, with the personality of the executant, with the perfection of the instrument, that it is difficult to give absolute rules.



M. ISIDOR PHILIPP



## "Is Standardization in Piano Technique Really Worth While?"

By Allen Spencer

The standards of piano playing, in our country, have raised so immeasurably during the past generation that it becomes incumbent upon the teacher so to organize his plan of work that no time shall be wasted upon non-essentials. The student must not alone have a comprehensive mastery of all forms of technic but must have, as well, a repertoire of such scope and seriousness as would have been the mark of a professional concert artist. The pupil who goes to fill a college position of moderate importance must to-day play, and perform compositions of real importance and musical worth. A few salon pieces, no matter how cleverly they are played, are no longer sufficient to meet the prevailing high standard of musical life. After an experience of over twenty years in training students for such positions, the writer is prepared to state with considerable authority that few pupils ever give the so-called "advanced piano teacher" more than three years of their time to fit them for their life work. More frequently he is given a much shorter period. Most of these students come to us from large musical centers, for advanced study, with certain technical training, little musicianship, no well formed habits of taste, no real muscular development and without the semblance of a repertoire. It will be easily seen that the teacher has no time to waste if he is to give the student a chance to attain a professional position and earn a living.

In several requirements there are notes that can be set aside to wait some future period when there shall be more time. They all must be started together and kept going as long as possible. Musicianship may be partially handed over to the teacher of musical theory, but not entirely. The piano teacher must keep a constant supervision of this side of the work, and make sure that it is well in the pupil's every piano-playing moment. Muscular development, a process of long and slow growth, hence the pupil must be set to his daily tasks at which he is to work doggedly—week in and week out—without too much expenditure of the valuable lesson time. If the pupil has been taught orderly habits of thought and knows how to concentrate on his work it is a simple matter to form right principles of efficient practice. Most frequently, however, the piano teacher is not to be found in the habit of giving over mental and concentrative work to the pupil to be induced to do. The repertoire work must start from almost the first lesson. No matter how clear and simple the material must be to meet the needs of the pupil there is something of real musical worth which may be easily shown him in a recital program later that can be more easily absorbed for the purpose of pedagogics and of repertoire. Many modern piano teachers entirely brush aside the wide range of pedagogic literature of the Czerny-Clement type as too unimpressive to be of use to the student. This plan would seem to be a little extreme. A few may be of great practical benefit in building up a pupil's technical equipment; and for a certain number of students the memorizing of a study like the Czerny Op. 740 No. 5 may be a harder mental task than learning Bach. Outside of special work of this kind there is no need for the pupil to learn other than the best in piano literature. It would seem impossible therefore to formulate any system which can be applied to all pupils alike in any broad sense. The principle of the building up of physical side of the playing, hands and fingers, may work out to advantage in the same way by a class of pupils who may widely differ individually in musical talent and mental equipment. The arm must be both completely relaxed and responsive to every mental demand, and a whole series of the separate joints. The hands must be built up, stretched and the fingers made strong and independent. The hand and nervous action that governs the play of scales, chords and arpeggios must be established. The hand, wrist and arm must be able to combine to resist the impact with the keyboard in octaves and chords. All of these principles may be successfully formulated and taught, but they are not technic; they are only the mechanical and physical side of the art. They, in themselves, may sometimes produce a genuine interpretative technic. This higher development cannot be formulated; it requires, for its working out, the greatest skill and experience from the teacher and enthusiasm and unremitting industry from the student. Musicianship, finely poised sense of hearing, imagination and

poetry all have their part in this phase of study which may be made into a period of great stimulation to teacher and pupil alike.

The place of music, as a necessary part of life, is not yet definitely established to need any argument in its favor. Therefore the effort to translate the master-works for the piano into palpable sound may become a purpose of the highest earnestness and nobility. It is in the accomplishment of this purpose, with even a few of many pupils, that the piano teacher finds the reward for all his labor.

## How Much Value Do You Receive From Your Practicing?

By Joseph George Jacobson

DURING the years that I have been teaching, I have watched many pupils who toil and wear themselves out by drilling and drilling year in, year out, over the most monotonous exercises, who wade through innumerable technical studies, who submit to me, in my opinion, what could acquire what the good technical studies in half the time and save their nerves, health and above all their natural talent, a gift from a higher power.

A good teacher should always aim to see that his pupil obtains the highest value possible from the time allotted for his practicing. It is not the amount of hours that a student works, even if conscientiously done, that gives him much profit; he gains more from the exercises and games he is playing than he does not. Much of value may be gained from the time spent in the study of the large musical centers, for advanced study, with certain technical training, little musicianship, no well formed habits of taste, no real muscular development and without the semblance of a repertoire. It will be easily seen that the teacher has no time to waste if he is to give the student a chance to attain a professional position and earn a living.

In several requirements there are notes that can be set aside to wait some future period when there shall be more time. They all must be started together and kept going as long as possible. Musicianship may be partially handed over to the teacher of musical theory, but not entirely. The piano teacher must keep a constant supervision of this side of the work, and make sure that it is well in the pupil's every piano-playing moment. Muscular development, a process of long and slow growth, hence the pupil must be set to his daily tasks at which he is to work doggedly—week in and week out—without too much expenditure of the valuable lesson time. If the pupil has been taught orderly habits of thought and knows how to concentrate on his work it is a simple matter to form right principles of efficient practice. Most frequently, however, the piano teacher is not to be found in the habit of giving over mental and concentrative work to the pupil to be induced to do. The repertoire work must start from almost the first lesson. No matter how clear and simple the material must be to meet the needs of the pupil there is something of real musical worth which may be easily shown him in a recital program later that can be more easily absorbed for the purpose of pedagogics and of repertoire. Many modern piano teachers entirely brush aside the wide range of pedagogic literature of the Czerny-Clement type as too unimpressive to be of use to the student. This plan would seem to be a little extreme. A few may be of great practical benefit in building up a pupil's technical equipment; and for a certain number of students the memorizing of a study like the Czerny Op. 740 No. 5 may be a harder mental task than learning Bach. Outside of special work of this kind there is no need for the pupil to learn other than the best in piano literature. It would seem impossible therefore to formulate any system which can be applied to all pupils alike in any broad sense. The principle of the building up of physical side of the playing, hands and fingers, may work out to advantage in the same way by a class of pupils who may widely differ individually in musical talent and mental equipment. The arm must be both completely relaxed and responsive to every mental demand, and a whole series of the separate joints. The hands must be built up, stretched and the fingers made strong and independent. The hand and nervous action that governs the play of scales, chords and arpeggios must be established. The hand, wrist and arm must be able to combine to resist the impact with the keyboard in octaves and chords. All of these principles may be successfully formulated and taught, but they are not technic; they are only the mechanical and physical side of the art. They, in themselves, may sometimes produce a genuine interpretative technic. This higher development cannot be formulated; it requires, for its working out, the greatest skill and experience from the teacher and enthusiasm and unremitting industry from the student. Musicianship, finely poised sense of hearing, imagination and

poetry all have their part in this phase of study which may be made into a period of great stimulation to teacher and pupil alike.

Take for example the scales. They are of great value and should be played every day. But have you considered that the strong fingers are used nearly twice as much as the weak ones? Take the C major scale through two octaves. The fourth finger is used twice and the thumb only once, and it is known that a stronger muscle develops earlier than a weaker one does in comparison to the size. To come what seems to me to be a waste of time here, I teach the scales that begin with a white note as follows:



It will be seen that the weak fingers receive the share of work. For advanced pupils, try all the scales with C major fingering. For every lesson, the pupil should bring (1) one Scale played as above with different accents, (2) the Arpeggios with similar variety in accent, in three positions, (3) Broken Chords, (4) Octaves, (5) Four-fingered Octaves, which is so well demonstrated in Mason's *Tour* and *Stratford*, (6) Thirds. The metronome should be used according to the advancement of the student. Then, from the masterworks, invent for the pupil exercises to overcome weaknesses. To follow a certain method is ridiculous. There is no such a thing as a method for all. Teachers who scorned the idea and laughed at teachers following the "Leschetizky method" for beginners, however, in the end, found it to be the standard books. Theo. Presser's *Beginner's Book* and Sartorio's *Instructive Four-Hand Album* have given great satisfaction in my studio. To become well acquainted with scales, etc., I know of no more useful than *Scales and Arpeggios* by James Frans Czerny.

Have you stopped to consider how much benefit a pupil can derive from the following simple exercise, if played intelligently?



(1) Very legato. (2) Finger staccato. (3) With staccato. (4) Place thumb where fifth was. (5) Octaves. (6) In Thirds. Lastly, use the same form with the Dominant 9th Chord: G, B, D, F, A, which will serve well to develop the stretch of the fingers.

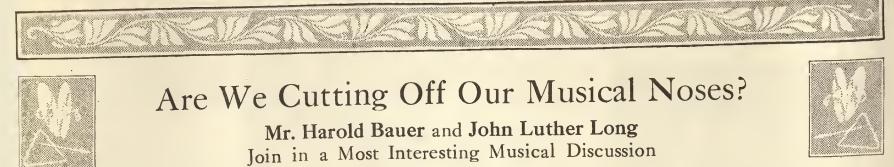
## The Music Teacher Worth While

By T. L. Ricky

WHAT must one look for in a teacher? What must one expect? What ought one to expect? It is reasonable that there should be some standard by which one can gauge the returns for the money and energy expended. Well, unless you take with you the capacity to learn, the willingness to work, and the ability to think for yourself, you will go in vain to any teacher, however eminent he may be, and whatever he may choose to charge for his services. The fact that indifferent performers have produced great artists, and that many famous musicians were indebted to unknown teachers for the best that they possessed, is ample proof that there is another side to teaching besides professional piano and technical skill. Ask these questions: Does the teacher inspire you to greater effort and point out the best way to reach the goal set? Does he, at every lesson, give you something of interest of which you can help yourself if you never return? Does he lead you to the mountain top and enable you to look over a wondrous realm which he may not enter himself but which may be yours if you follow his guidance and precepts? Does he keep himself in the background and cause you to focus your mind and work on the really great ones in music and what they did? If these questions can be answered affirmatively lessons from such a teacher are cheap at any price.

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## Are We Cutting Off Our Musical Noses?

Mr. Harold Bauer and John Luther Long  
Join in a Most Interesting Musical Discussion

The ETUDE, since the beginning of our participation in the world-war, has consistently and energetically supported every possible cause for directing and mobilizing the forces of American musical activity toward helping in the great battle for humanity. It is not necessary for us to proclaim our Americanism. That we trust, has been too evident indeed to be concealed. This ETUDE is most anxious that its readers may form their own opinions upon important matters of the present and the following is presented for that reason. There is no impediment to intellectual progress like prejudice. We must see both sides of every question. To admit that one may be wrong, is usually one of the first signs of mental awakening.

Mr. Harold Bauer, president of the Philadelphia Music Teachers' Association, held in June, at the Bellevue-Stratford Hotel in Philadelphia (a dinner held to aid in mobilizing musical interests in America, to help in winning the great war), Mr. Harold

Bauer made a short address which made a deep impression. Mr. Bauer is, as is generally known, of English birth. Much of his life has been spent in Paris. His sympathies are universal. Since the beginning of the war he has worked for the Red Cross and rendered large services for the Parisian organization which is contributing to the support of our American cause. That we trust, has been too evident indeed to be concealed. This ETUDE is most anxious that its readers may form their own opinions upon important matters of the present and the following is presented for that reason. There is no impediment to intellectual progress like prejudice. We must see both sides of every question. To admit that one may be wrong, is usually one of the first signs of mental awakening.

In his remarks at the dinner mentioned, remarks were warmly applauded by one of the two hundred and fifty teachers of Philadelphia teachers. Mr. Bauer said that he hoped that Americans might be prepared placing themselves in a position of disregarding the music of the great masters of Germany of the past. This, he said, would be merely cutting off our noses to spite our faces. He inferred that if our enemies in Europe could have the satisfaction of cutting off our noses, it would not disturb them in the least.

## What Shall We Do with German Music?

By JOHN LUTHER LONG

century, been diligently fitting our complaisant eyes with German-focaled spectacles, until now that communication has ceased we are obliged to fit ourselves with our own spectacles. And, heavens! what a difference! We now see that there is absolutely nothing Germany gave us which we cannot do without—including MUSIC!

—INCLUDED the heresy I will be accused of for that! But it is coming and we may as well face it. In another year or two there will be as little German music in America as German speech. The Chicago and the Metropolitan Opera Companies have already said the word which to the wise is sufficient. And just as we are pleasantly surprised to find that we go along nicely without household German things, so we will go along nicely without German music. Still, we will not find a place to hide in. Her ships and docks had been taken. This, I believe to be an accurate prophecy. And I believe further, that it will include all those things which we have, often erroneously, thought to be "German Art." It is not impossible that in a long time we may come to admit that "German Art" is like "German Silver" and that golden yachet trophy which the ALL-HIGHEST sent us with his image and supercription—pewter!

And, as I said before, referring to the latter statement, we must keep on in the creation of American music. I sincerely believe we are at the spot where not only music but all other art will find its peace-

ful home. For nothing can possibly be expected from the monsters who are murdering and devastating ART as well as HUMANITY in Europe. They are committed to that work. All this will be very good for us. For the abhored spectacles with which Germany gave us which we cannot do without we must now see.

As I said before, Bauer never said the other day that not all the Ukrainians and other acquisitions in the East could make up for what Germany has lost in America. It is said that forever hereafter Germans and German things would be anathema in America. There could be no commerce between the two nations. America would buy nothing in whole or in part from Germany. She would not find a place to hide in. Her ships and docks had been taken. This, I believe to be an accurate prophecy. And I believe further, that it will include all those things which we have, often erroneously, thought to be "German Art." It is not impossible that in a long time we may come to admit that "German Art" is like "German Silver" and that golden yachet trophy which the ALL-HIGHEST sent us with his image and supercription—pewter!

## Riches No Enemy Can Take Away

By AN AMERICAN

To THE EDITOR OF THE ETUDE:

It must be obvious to any sensible person that the "English" Handel, the industrious Bach, the loving Mozart, the quaint Haydn, the romantic Schubert, and many others of their contemporaries, and many others of their contemporaries, have had no more to do with this present great war than unheroic parades have had to do with the building of the Panama Canal. They produced masterpieces of impersonal beauty, not for a handful of people of their own nationality, but for all the world for all time.

Shall we then, in a moment of hate, cast them aside? If so, what harm can we do to the enemy, and what can we gain ourselves? Would we knowingly throw away enemy ammunition just because it was enemy ammunition?

The great masterpieces of the great composers of the world are ours. No Zeppelins or submarines or

armies of millions could take them away from us. They are not the product of any enemy, as the masters who wrote them were, first of all, the friends and benefactors of all humanity. To consider them as an enemy's property is to give the enemy the right to confiscate the fragrance of a rose grown on enemy soil. Shall we cultivate the love of hate to the point that we condemn in our enemy or shall we conduct our battles so that the world will forever recognize Americans as fighters, who wage war as men should make war, by fighting, and not by making faces?

Anything that in any conceivable way might give military or physical aid to the enemy should at this time be cut out, root and branch. If it were possible for the music of the masters to do this the writer would be among the first to condemn its use. The psychology of the mass is, however, unthinking, and

everything bearing the enemy label is tabooed, even though men like Beethoven and Wagner made great sacrifices for Democracy when many of the ancestors of those who now stupidly protest against them were their own servants to an autocratic system. Let us keep our senses. One cannot make white black through prejudice or hate.

In England and in France there was the same upheaval of bitter attacks upon the enemy's music when the war broke out. It took nearly a year for those countries to recover. Now in France the leading musicians of the country are carefully editing new, special French editions of Bach, Beethoven, Mozart, Schumann. That is legitimate commercial warfare, and it is easily conceivable that the enemy's greatest loss, aside from her man power in this war, will be that her industries, that spent long years in developing, and in their stead are being built

industries in the allied countries that will take their place.

After the war the number of works which were formerly published only in Germany will be published in all parts of the world in superior editions. A victory of this kind is bound to be followed by a belated. Even before a shot was fired on the Belgian border the enemy suffered hideous economic loss of industrial potency—a loss irrecoverable and unforgivable.

Before the publication  
contests, and he has written

SEAL HARBOR, Maine, June 27, 1918.

To THE EDITOR OF THE ETUDE:

Many thanks for your letter and also for the note which I received from you last week. As you are going to publication to-day I have just wired, asking you to delete my possible emphasis in the statement attributed to me in regard to the birth of music.

Mr. John Luther Long, states, from a totally incorrect standpoint, and I fear he will be accused, not of heresy, but of lack of knowledge, for he apparently confuses primitive musical sounds with the highly elaborate and complex product of our opera houses and concert halls. The question is not one of fact, but of fact, and it is useless to blind oneself to things as they really are.

I never said or implied that music, per se, was born in Germany. No musician would make such an assertion, and I do not have to prove the correctness of a statement which was never made in order to furnish a weapon to someone who is determined to "cut off his nose to spite his face."

What I did say was that our musical education is based upon music that was born in Germany, and it seems hardly necessary to add that our musical education can be considered adequate which is not founded upon knowledge and appreciation of the German classics. There must be no mistake about this: if we can do without education we can do without German music, but not otherwise. The contention that German music can be entirely replaced by French, Italian, Russian,

In England during the past two years concerts of music containing works from the great masters of the enemy countries have been incessant. At the same time there has been a highly praiseworthy effort to develop the work of contemporary British composers. This is also the time when American composers of the present day should have fresh opportunities. Let us hope that the great stress of the times which has already produced some popular songs of great merit in their class

may inspire young American composers to reach new heights.

Meanwhile let us not, in the frenzy of hate, discard masterpieces which are ours to keep forever. If we were at war with Holland we would not, in spasms of patriotic rage, burn holes in the precious works of Rembrandt, Rubens and Van Dyke in our galleries. And if we did what possible harm could it do to the armies or to the philosophy of the enemy?

### A Reply from Mr. Bauer

of Mr. Long's letter and the above reply, both were sent to Mr. Bauer as a matter of record.

Mr. Long's letter has been normal ever since in the councils at war with Germany. It is over two years ago that I received a letter from London describing a performance of *Tristan and Isolde*, which was interrupted by an raid and concluded after the signal "all clear" was given, the audience having sojourned in the cellars of the opera house for two hours in the interim. Recent newspapers from Paris give accounts of a Schumann Festival amongst other musical happenings, at all of which, apparently, the usual proportion of German music was given.

Can France and England be all wrong and Mr. Long only right?

Or is America's cause of war with Germany so much graver than either England's or France's, that music which is not only tolerated but enthusiastically received in these countries should be deemed unfit for the ears of the United States? I confess I find it difficult to accept this concept, and I am sure that in these alternatives, and my earnest hope is that in the present situation, which is limited, although violent, may very shortly be resolved under the weight of an enlightened public opinion.

The writer who has replied to Mr. Long deals with the matter from an eminently sympathetic and practical standpoint, and I am glad he has written it. I take this opportunity of telling you once more how much I enjoyed the meeting of the Teachers' Association, and remain, with kindest regards,

Yours very sincerely,  
HAROLD BAUER

### "Music Rally" in Philadelphia

W. Abbott, president of Philadelphia's largest club of the leading teachers and music lovers of the city of Philadelphia was held at the Hotel Bellevue-Stevens. The occasion was the seventh annual dinner of the Philadelphia Music Teachers' Association. This organization was founded in 1891 by a group of Philadelphia teachers, including Daniel Batchelor, Richard Zecher, Constantine Sternberg and Theodore Presser. In recent years it has increased until its membership is believed to be larger than that of any music teachers' organization in America.

Seven years ago the custom of having an annual dinner was established. Thus, four years before the beginning of the great European war, the association announced its purpose of bringing together each year men and women from all walks of life to emphasize the fact "that music is first of all a great human necessity." This time there have been some 14,000 persons who have attended these dinners, among them many very prominent men and women. The force for good in the direction announced has been unquestionably very great as the dinners have been widely reported. This year the actual need for music has been emphasized more than ever, and the public is beginning to realize the wisdom of the work of the Philadelphia Music Teachers' Association.

It was with great pride that the Philadelphia teachers witnessed the great success of the dinner this year. Mr. Harold Bauer was a guest of honor, and received a veritable ovation. He played the *B Flat Minor Scherzo* of Chopin, the *D Flat Major Etude* of Liszt and the *Grand Gavotte*. So great was the enthusiasm that many minutes before the program could proceed, Mr. E. T. Stotsbury, who has great wealth which total a large fortune to opera in Philadelphia, spoke, and was followed by Mrs. E. T. Stotsbury. Among the other speakers were Chaplin Dickens, who told how beneficial music was in the work at the Navy Yard in Philadelphia; Mrs. E. P. Linch, Mrs. Frederick

"I understand that you are trying to organize a thing like that over here to amuse your boys during their spare time, and I can only say that it is a very good thing. The boys like it; they enjoy it. There is another organization over in France made up of British soldiers in the civilian ranks, all sorts of actors and entertainers, and they are doing their part to amuse the soldiers, and in that we are doing the same. A great deal depends on morale. If a man is a good shot why he is very valuable, but if he, at the critical moment, loses his nerve, then he is not as good as a medium good shot who, at the given time, keeps his courage."

Among the active officers of the association who participated in the dinner this year were: President James Francis Cooke; Vice-President, Mrs. Frances Elliott Clark; Vice-President, Mr. Horatio Connell; Secretary, Miss Anna Collebrey Barrow; Treasurer, Mr. Henry F. Ryan; Honorary President, Mr. Theodore Presser; Executive Committee, Mr. Peter Dunn Aldrich; Miss Leps, Mrs. G. C. Anthony, Mr. Johanna Grotle, Mr. Wesslly Leps, Mrs. Stanley Muschamp, Mr. Charles L. Murphy, Miss Emma Arabella Price, Miss May Porter, Mr. Samuel J. Riegel, Miss Agnes Clunes Quindia, Miss J. B. Bratt, Mrs. D. D. Wood; Reception Committee, Mr. Horatio Connell chairman, Mr. Perley Dunn Aldrich, Dr. George Anthony, John F. Braun, Mr. Neilson A. Chestnut, Gillian Combs, Mr. Combs, Mr. Franklin E. Cresson, Mr. D. Hendrick Espe, Mr. W. LeRoy Fraim, Mr. William Hatten Green, Mr. Johanna Grotle, Mr. Ellis Clark Hammann, Mr. Henry LaBarre Jayne, Mr. Ralph Kinder, Mr. Mauris Leef, Mr. W. W. Lassil Leps, Mr. Ralph Lewars, Mr. Frederick Mays, Mr. Charlton L. Murphy, Mr. W. W. Shaw, Mr. S. Webster, Mr. Constantine von Sternberg; Mr. Richard Zecher; Ushers, Miss A. C. Barnow, chairman; Miss Marion Gross, Miss Josephine Bonwell, Miss Adeline Patti Noir, Miss Marguerite Stehle, Miss Mary Ronon; Miss E. A. Price, chairman of the Flower Committee.

Whenever was music so privileged to minister to mankind as now? Whenever was music so magnificently recognized? Musicians and music lovers, serve your country to the utmost limits of your time and strength in the art in which you are blessed to work.

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## The Democracy of Ludwig Van Beethoven

The Debt of All Musicians to the First Great Master to Uphold the Dignity of His Profession in the Presence of Arrogance of the Aristocracy

By WILLIAM ROBERTS TILFORD

To do all the good one can  
To love liberty above everything  
And even if it be for a kingdom  
Never to betray truth.

—LUDWIG VAN BEETHOVEN.

(Written on an album leaf in 1792.)

WHEN Mlle. de Montpensier, favorite of the Chevalier de Guise, sent the fourteen-year-old Jean Baptiste de Lully down to the kitchen to help the scullery maids, the youth knew full well that he was of noble birth and that at one time he, through his mother, would be in position to rise and rebuke those who had so slighted him. The handwriting of Ludwig van Beethoven was, however, totally different. The prefix "van" was no token of noble blood, and, moreover, his mother was a cook and his father and his grandfather "merely musicians." Worse still, his father was a dissolute shiftless drunkard, who could scarcely be expected to have even the respect of his own class. Beethoven, through sheer force of his own genius, was able to command an independent audience and rise above the groveling sycophancy through which musicians expected to flatten an existence from their titled patrons is one of the most interesting pages in musical history.

### Beethoven's Republican Tendencies

That Beethoven's tendencies were toward republicanism was well known. He thought that man should take part in the government of the state. It was his idea that Bonaparte would bring about universal suffrage in France and thus establish human happiness.

Beethoven's detestation for war and absolute monarchy is also well known. What he would have thought of the present Kaiser (Kaiser is German for Caesar) can easily be imagined. Twice he had seen the armes of the French revolution, Victoria and Vittoria. His house was filled with the armes of the fortifications of which he was demolished by Beethoven. Beethoven, who hated war, wrote to a friend at the time:

"What an awful life, with ruins all about me, nothing but drums, trumpets, and misery of every kind."

Yet he could condone even war if it might lead to the triumph of those principles which he believed were represented in the person of his mistaken hero, Napoleon. Bonaparte, for he had been involved in an incident related from a letter received by Bettina von Arnim. In 1812 Beethoven went to a Bohemian watering place with Goethe. Goethe was, first of all, the elegant gentleman, and although he was unconventional enough to believe that the marriage ceremony was purely a form (and thereby dispensed with it for many years of his married life), he capitulated to popular opinion in the end.

He had, however, in his heart the same routine and bowed and scraped in turn like any funker when the proper time came. Beethoven abhorred this, and in the account mentioned he is said to have written that he told Goethe, the Court Councillor to the Grand Duke:

### What Kings and Princes Could Not Do

"Kings and princes readily make professors and trickeys councillors; they can grant titles and decorations but they cannot create great men or minds which tower above the base rabble of this world. Thus, when two men are together, men such as Goethe and myself, these titled gentlemen should become conscious of the difference between them and ourselves. Yesterday, when we were returning from our walk, I said to my wife Impudenti, 'Goethe took his arm from mine hand at the side of the road with the crowd. I talked to him in vain. Say what I would he would not move a single step. I jammed my hat down on my head, buttoned up my overcoat and forced my way through the crowd. Princes and Courtiers stood aside. Duke Rudolph raised his hat to me, the Empress bowed to me first. The great of this world bowed and recognized me. I am the only man in existence who can do this.'

It can be slight doubt that Beethoven's social attitude which he maintained at all costs, had much to do in permitting him to develop his wonderfully progressive musical ideas. As it was astonishing for anyone living in a monarchy over one hundred years ago to preserve the attitude which Beethoven held, it was equally difficult for a composed work in the iconoclastic spirit which Beethoven adopted. It is not surprising that even in Prague the critics found the *Erato Symphony*, the musical apotheosis of democracy, "a dangerously immoral composition" (*stötternder Werk*).

Beethoven's story life is pictured in splendid verbal imagery by the great French critic, Romain Rolland,

While the accuracy of this report has been doubted by some of Beethoven's chroniclers there is enough credence given to it by others to permit it to stand. His whole attitude was strongly epitomized in his letter to Kauka, where he said:

"To me and the empire of the spirit is the dearest of all. It is the first of all kingdoms, temporal and spiritual."

In any event, the truth of Beethoven's estimate of his importance, compared with that of his emperor, is attested by the fact that only a very few of those who read this article could give the name of the emperor. It was probably the first name of mind that he said of Napoleon after the famous battle of Jena.

"How unfortunate that I do not know as much about warfare as about music! I would then show myself my master."

And an infinitely greater man spiritually and morally he was. In a letter to a friend he wrote:

"Bring up your children to be virtuous. That alone can make them happy; money will not. I speak from experience. It is that which sustained me in my misery. Virtue and art alone have saved me from taking my life."

### Beethoven's Patrons Wealthy

It is true that Beethoven had many wealthy and noble patrons, and in his early life addressed to them in a dignified and courteous manner, but it is known that at all times he regarded Beethoven as their intellectual equal. Indeed, they regarded him in a wholly different light from that which the royal patrons of Mozart, and even Haydn, preserved. Mozart and his teacher were always classed with the household servants, a necessary part of the royal menage, but not so with Beethoven, from the major to the gentilhomme of the emperor.

It can be slight doubt that Beethoven's social attitude which he maintained at all costs, had much to do in permitting him to develop his wonderfully progressive musical ideas. As it was astonishing for anyone living in a monarchy over one hundred years ago to preserve the attitude which Beethoven held, it was equally difficult for a composed work in the iconoclastic spirit which Beethoven adopted. It is not surprising that even in Prague the critics found the *Erato Symphony*, the musical apotheosis of democracy, "a dangerously immoral composition" (*stötternder Werk*).

Beethoven's story life is pictured in splendid verbal imagery by the great French critic, Romain Rolland,

Beethoven, from a statue by Abonson

and no more appropriate ending to this appreciation can be found.

His whole life is like a stormy day. At the beginning—a fresh, clear morning, perhaps a languid breeze, scarcely a breath of air. But there is already in the air, still an secret menace, a dark foreboding. Large shadowy clouds and pass; tragic rumblings; murmuring, almost silent; the furious gusts of the winds of the *Erosa* and the *Elmer*. However, the freshness of the day is not yet gone. Joy remains; joy; the brightness of the sky is not everlastingly veiled; a single ray of hope. But after 1850 the peace of the earth is disturbed. A strange light glows. Mists obscure his deepest thoughts; some of the clearer thoughts appear as vapor rising; they disappear, are dispelled, yet form anew; they obscure the heart with their melancholy and carious gloom; often the musical idea seems to vanish entirely, to be submerged, but only to reappear again at the end of a piece in a veritable storm of melody. Even joy has assumed a rough and riotous character. A bitter feeling becomes mingled in all his sentiments. Storms gather as evening comes on. Heavy clouds gather with terrible darkness; a lightning bolt. Night is driven away and the dark, tranquil atmosphere is restored by a sheer act of will power. What a conquest was this! What Napoleonic battle can be likened to it? What was Austerlitz's glory to the radiance of this superhuman effort, this victory, the most brilliant that has ever been won by an infirm and lonely spirit? Sorrow personified, to whom the world refused to give joy to himself to give to the world. He forged it from his own misery, as he proudly said, in reviewing his life. And, indeed, it was the motto of his whole heroic soul:

JOY THROUGH SUFFERING

## How to Enjoy Your Reed Organ

served their purpose one should abandon them in favor of proper organ music.

After one has completed the *Method*, a most excellent book, and with a low-priced one, is the *Reed Organ Player*, by Walter Lewis. This contains pieces by the greatest classic composers, such as Beethoven, Mendelssohn, Schubert, Brahms, Grieg, etc., arranged specially for the reed organ, in such a skillful manner that second-hand reed organs were a drug on the market—the writer bought a good second-hand one for \$100 which had cost just ten times that when new. Since then however, the market has set in, and people are generally holding out for the real organs—such bargains are no longer in the market.

There were two causes which gave the reed organ a "black eye." First, a large number of instruments with cumbersome, gaudy cases, numerous stop knobs, but poor tone; second, the futile effort to render piano music on the organ. It cannot be too strongly stated nor too often repeated that the organ is very unsatisfactory for the rendering of most piano music, it has a fairly large repertoire of excellent music specially composed or skilfully arranged for it. It is not necessary to draw upon the European publishers of "Harmonium" music. At the present moment the writer has on his desk a pile of excellent reed organ music three inches deep and aggregating 700 pages, put out by one American publisher. Enough to last a lifetime!

### Desirable Reed Organ Music

The first thing that naturally occurs to one in this connection is an instruction book for beginners, and there is nothing better than Landen's *Reed Organ Method*, which contains a good variety of practice material, along with very clear and explicit directions. One should not suppose, however, that every exercise and piece in this book is a model of good organ style. A number of pieces are good, but there are many pieces of Chopin, Liszt, etc., which are not good for the organ. Some books, containing 24 preludes and fugues, which go well on the reed organ. The writer used to particularly enjoy playing the *Fugue in E flat*, from the second book.

## How Shall We Meet Our New Fall Pupils?

By Russell Snively Gilbert

should prepare ourselves to meet them. We should try to make our own personality attract them, and keep watch on our minds that we look only for the best qualities in such pupils. Every pupil has one good reason for which we can begin to build. Children are apt to be very quick in their likes and dislikes, and they usually know at once whether they are going to like the new teacher or not. If the teacher creates a bad impression on the child's mind at the first lesson, it is almost impossible to entirely erase it.

The first lesson should be a study of the pupil himself as well as of his musical knowledge. We must accept him as he is and not try to camouflage him as we would like to have him. This frequently requires several lessons before the inner self of the pupil is entirely revealed, and almost always the pupil never sees himself as he is. When we are really sure that he does know and understand him, then it is time to look ahead and try to see him as we would like to have him at the end of the winter. Then we must make a definite plan and stick to it. Only actual experience can guide us in this. Let us all try to cultivate more faith.

The personalty of each new pupil either does or does not attract us at first sight. We all know that some are coming who will not attract us, and we

have a lack of faith in themselves that is disastrous to

the art of the piano.

CHARLES W. PEARCE, in *The Art of the Piano Teacher*.

## Mental Grasp and Silent Practice

By Chas. Johnstone, Mus.Bac.

True fingers are the servants of the mind. If the mind has not grasped the written chord, the fingers certainly will not respond. It is an undeniable fact that "the speed at which we can play depends upon the speed with which we read." Therefore, if we would play intelligently, it behoves us to study the music away from the instrument. A short time spent in this manner each day brings golden profits. Twenty minutes of rest concentrated study of the music, reading it over as though we were playing it, noting carefully, not only the notes of each chord, but the connection of each chord with the next, and the development of the passage, is equal to an hour's work at the instrument casually drifting through the piece. BUT IT IS REAL CONCENTRATION OF THOUGHT. Merely sitting and looking at the notes copied for nothing is not the same. The name of this is MENTAL ANALYSIS. Every piece worthy of the name is a musical picture or, in other words, a poem, and the true beauties can only be appreciated by the feelings. To the person possessing this faculty the silent study of a passage of oratorio, sonata, or symphony brings as much rapture as the contemplation of a Rubens, Raphael or Titian picture does to the real artist.

### The Breaking of Ties

MANY teachers endeavor mistakenly to correct the common error of disregarding ties (the pupil striking instead of holding the two notes as one) by crossing out the second note with a good deal of pencil scribble! Nothing could be a more flagrant violation of the true principles of teaching; it puts the blame on the young student. It is not the copy which needs correction, but the pupil, who is apt to defeat the very end the composer had in view in writing tied notes—namely, to have the tone sustained for a definite length of time, equal to the sum of the two tied notes.

### A Present of Lute Strings

In Shakespeare's time the lute was the common musical stringed instrument of the house, as the piano is now. Lute strings were often given as presents. The Elizabethan gallant was often to make up a packet of lute strings, tied together in a skein, to conceal a love ditty perhaps among them, and send it as a special gift to the lady of his choice. It is said that Queen Elizabeth on several occasions was much pleased in receiving presents of this nature.

Here is a suggestion for young men of our day who chance to have girl friends who are violinists. (N.B. This does not apply to the piano strings, even in the days of parcel post.)

### Prolific

COMMENT is often made on the mere physical labor of writing the notes that are required in the scores of Richard Wagner. To copy these scores, merely and the parts for the orchestra would take years. Wagner, however, had many assistants and copyists who helped him as faithful disciples. Bach's works fill many big volumes, and Orlando di Lasso wrote scores of compositions. In modern times there have been some writers of studies and semi-popular music who have turned out scores at the rate of two or three compositions every day. Engelmann was an example. Not all of Engelmann's work repays his best, but his wonderful gift for melody made him one of the most fecund writers of his time. Some day he would write four and five compositions, and these, while not great masterpieces, would be so fresh and新颖 that their sales would be far greater than those of composers who took a week to turn out a similar work. The famous *Waltz of Love* was written in a few hours. Gurlit, Sartoria, Czerny, Bohm, Hein and others are examples of very prolific writers. Gustav Lang's compositions run up into the hundreds.

### Don't Hurt the Pupil's Eyesight

THE piano on which the pupil should always sit so that the light from the window (one of the windows) falls over the left shoulder of the player. The piano must be plentiful, but should there be another window facing the pupil, this should have a dark curtain drawn over it. It is very bad for a player to have a strong light in his eyes. Artificial lighting—electric gas or otherwise—should be similarly arranged.



## Making Practicing An Art

By GEORGE KRUGER

Mr. George Kruger is a concert pianist long resident in the city of San Francisco. In the course of one season he gave several lectures upon piano playing. In one which follows, he presented certain phases of pianoforte practice considered from the artistic standpoint.



task of any student who aspires to make every practice hour count for every precious minute. The successful pianist must at least have

### Talent Intelligence Emotion Technic

Nature supplies the first three, and it is the teacher's task to help the pupil secure the remaining one.

Under "Technic" I do not place merely finger dexterity, but also the acquisition of a certain form of touch. Touch and technic are inter-dependent. A good pianistic touch is one that represents a mastery at all given difficulties at any given tempo, coupled with a skilful use of the touch, to enable the musical thought and bring out the artistic beauty of the composition.

Among the first technical acquisitions of the student should be a good legato and a good staccato. Tone depends on the art of playing the piano, and the instrument itself is capable of being both strong and sensitive, so that the attack or pressure yields a clear and resonant tone—a tone always regulated in elasticity by means of a simple wrist.

The study of music, from the very beginning, should

be made interesting and thorough. Even the child can be made to play with pleasure in his own atmosphere, and by doing so the skill will become a source of real pleasure and inspiration to him. The really good teacher must have a positive technical plan to teach. It will not do any good to feed the pupils on old, worn-out doctrines. What we need is teachers all over the country who know the foundation principles of technic according to approved methods and can teach them. Then there will be no need of "beginning over again" because the foundation was badly laid, should such a student enter the classes of an artist teacher.

A great many parents think "we will send our child to a real artist, then we may never make a mistake in advancing her right." Cases have come under my observation of students with decided talent have

made the progress expected under such a teacher, because that artist gave the student right away a great many very difficult compositions to master, which the student tried hard to learn but could not learn because his fundamental training was defective. The great artist does not, in some cases, bother with teaching these fundamental principles. If you want to choose an artist teacher for your girl or boy see that she or he is thoroughly prepared, and then choose one teacher who is an educator.

In order to learn the technical side of piano playing one has to learn a positive technic, and this positive technic consists of a thorough drill in the recognized material such as trills, scales, chords, arpeggios and octaves. A student would not begin to teach a pupil landscape painting without giving the pupil first a thorough drill in drawing, in the same manner a piano teacher should not begin to teach the compositions without making him give him a thorough drill in technic and touch, to strengthen the fingers and make them trustworthy and dependable.

Practicing at the piano should not be a mechanical rattling off of exercises by the hour or by the number of repetitions. The student should bear in mind that a mental supervision is absolutely necessary in order to see that the hand is held correctly and that the fingers move in the right manner. The single tone produced by any key is more resonant and sustaining in power and duration, the more the piano richer tones of varied color in strength and sublessness has become quite an art. The modern piano is capable of wonderful effects. One has only to listen to the playing of Paderewski, de Pachmann, Busoni or other great pianists to realize the power of the instrument. The keys with the fingers on them and the hand and arms, to bring the player to interpret effectively, place the right accent with the right shading in the right place, execute fluently and read between the lines the intention of the composer.

Thinking is rendered easier if the student at first practices the single tone at first—each hand alone and later, both together. By occasionally making use of the metronome slow time can be gradually increased in speed until it reaches the exact tempo prescribed. The intelligent use of the metronome is a splendid help in accuracy of the time-sense and for rigid discipline in this line. That which has sounded



GEORGE KRUGER.

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The great artist, Loscheit, laid great stress upon the wonderful way of practicing, for mind is nearly everything and can do almost anything. It can equalize fingers, balance hands, develop time-sense and enable the player to interpret effectively, place the right accent with the right shading in the right place, execute fluently and read between the lines the intention of the composer. Thinking is rendered easier if the student at first practices the single tone at first—each hand alone and later, both together. By occasionally









## CARELESS AND FREE

## SCHERZO

A vivacious  $\frac{2}{4}$  movement in the form of scherzo or caprice. Grade III  $\frac{2}{4}$   
Allegro moderato M.M. = 126

GEORGE DUDLEY MARTIN

AUGUST 1918

## FROLIC OF THE ELVES

R. S. MORRISON

AUGUST 1918

A graceful drawing room piece with well contrasted themes. Grade III.

Moderato M.M. = 144

AUGUST 1918

MARCHE DES HEROS  
SECONDO

DAVID DICK SLATER

A imposing martial number of the *processional* or *grand march* type. Play it in the orchestral manner. Grade IV.Maestoso M.M.  $\text{♩} = 108$ 

TRIO

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AUGUST 1918

MARCHE DES HEROS  
PRIMO

THE ETUDE

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TRIO

Maestoso M.M.  $\text{♩} = 108$

## THE ETUDE

## SECOND

AUGUST 1942

# THEME

from "RIDE OF THE VALKYRIES"  
SECOND

A fragment from one of the most famous descriptive pieces in all musical literature.

Allegro vivace

RICHARD WAGNER

The image shows a page of sheet music for piano, consisting of five staves. The music is in 2/4 time and uses a treble clef for the top two staves and a bass clef for the bottom three. The first staff begins with a dynamic of *f* and includes fingerings such as 1, 2, 3, 4, 2, 8. The second staff starts with *ff* and fingerings 5, 1, 3. The third staff begins with *ff* and fingerings 5, 1, 3. The fourth staff begins with *f* and *pianissimo* (p) dynamics, followed by *ff* and fingerings 2, 1, 3. The fifth staff begins with *f* and fingerings 2, 1, 3. The music features various dynamics including *f*, *ff*, *pianissimo* (p), and *pianississimo* (pp), and includes fingerings for each note, such as 1, 2, 3, 4, 5, 8, and 9. The notation is typical of classical piano music, with eighth and sixteenth note patterns.

AUGUST 1918

THE ETUDE

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PRIMC

from "RIDE OF THE VALKYRIES"  
PRIMO

RICHARD WAGNER

## PRIMO



AUGUST 1918

## INTERNATIONAL PARADE MARCH

A splendid march, just what is needed at this time, introducing the National Anthems of the Allies. Grade III  $\frac{1}{2}$ 

WILLIAM R. SPENCE

*Tempo di Marcia*

*The Marseillaise*

*TRIO*

*espress.*

\* From here go back to § and play to Fine; then play Trio.

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AUGUST 1918

*“America”*

*“God Save the King”*

*“The Star Spangled Banner”*

*espress.*

*cresc.*

*ben marcato*

*rall.*

*D.S.*

## JACKY

## THE SAILOR BOY DOLL

CONSTANTIN STERNBERG, Op. 116, No. 2

No. 2, from a unique set of character pieces, *The Dolls*, by the well-known concert pianist and teacher, Constantin Sternberg. Of real musical and educational value, apart from their novelty.

## THE POETIC IDEA

The piece embraces the two principal moods of a sailor boy: the two, poles-so to speak-of his soul life: the joy of travel, the pleasure of seeing places and peoples hitherto unknown to him; a gladness of heart that expresses itself in the dance; and--every once in a while--the

## THE TECHNIC

In the Allegro parts the left hand should maintain a sharp staccato singing tone, while the right hand may be judiciously supported by pedalling. As to the method of using the pedal "judiciously," enquire of your own ear and follow its promptings.

## NOTICE

When playing the piece for friends or in public, the player may speak the words that are printed and supposedly spoken to the doll. The chords connecting the various parts should be played slowly.

## Allegro gioioso

Jacky, let's have a regular sailors' dance! What do you call it? Hornpipe? All right!

Now, Jacky, sing the song you sing when far away from home, the song of home and mother:

Andante

Here joins the chorus,  
all homesick.

O, Jacky, the song is fine, but it makes you  
sad--you'd better dance again.

## Allegro come primo

Molto vivo

sempre cresc. ed accel.

Presto

Ship a-hoy! Ship a-hoy!

Arr. by M. Greenwald

Originally in B minor, this noted classic, as arranged by Mr. Greenwald in A minor, is brought within the range of many aspiring students. Grade III.

## MENUETTO

Allegro moderato M.M. = 126

F. SCHUBERT, Op. 28

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## GIRL SCOUTS MARCH

Spirited, rhythmic and easy to play. Grade II.

Tempo di Marcia (Vivace) M.M. = 108

LESLIE W. ABBOTT

Cantabile

staccato

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## A MEADOW LARK

PAUL LAWSON

A graceful and melodious teaching or recreation piece, by a popular writer. Grade  $1\frac{1}{2}$ 

Andante M.M. = 144

*p*

Fine *mf*

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AUGUST 1918

## SWAYING BRANCHES

An excellent teaching or recital piece, having both themes in the left hand. Grade  $1\frac{1}{2}$ 

Andantino con moto melodia marcato M.M. = 144

*mf*

*rall. e dim.*

*mf* *rall.* *Fine* *p*

*D.S.*

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## FAIRIES EVERYWHERE

From the attractive set, *Pictures from Fairyland*.  
Play like a nocturne or reverie. Grade II.Fairies in the meadow,  
Fairies in the air,  
Fairies in the deep sea,  
Fairies everywhere.

DAVID DICK SLATER

Rather slow and very smooth M.M. = 48

*p*

*Fine*

*p*

*rall.* *D.C.*

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IN NATURE'S GARDEN  
VOCAL OR INSTRUMENTAL

GEO. L. SPAULDING

A useful easy teaching piece which may be either played or sung, or both together. Pretty and attractive. Grade 1 $\frac{1}{2}$

Andante M.M. = 72

Ev'-ry sun-ny day, chil-dren love to play, In a verdant  
pas-ture not so far a-way; There wild flow-ers bloom in this ample room, Garn-ish-ing the mead-ow with their  
dain-ty, sweet per-fume. Clov-er blos-soms white, pur-ple too, in sight. But-ter-cups and dai-sies help to keep the picture  
bright; Na-ture seems to know just where to be-stow, All the col-ors in a tan-gled row. L.S.

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## SOLACE

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SIBLEY G. PEASE  
Transcription by Sol Marcossen

Originally for the organ, this charming number, as arranged by Mr. Marcossen, will be found unusually effective on the violin, if played in broad singing style.

Andante dolce D  
VIOLIN *p* con sordino ad lib.

PIANO *p* dolce

rit. atempo rit. atempo rit. rit.

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Un poco piu mosso D  
a tempo

cresc. rit. decrese. decrese. dolce espressivo rit. dolce espressivo rit. rit. atempo rit. atempo rit. morendo pp

## MARCHE BRILLANTE

C. HAROLD LOWDEN

Swell: Full except reeds  
 Great: Dulciana, Doppel Fl., Fl. Harm.  
 Prepare: Ped. Bourdon 16'  
 Couplers: Sw. to Gt., Sw. to Ped., Gt. to Ped.

An effective *postlude*, easy to play.

Tempo di Marcia M.M. = 108

MANUAL: Swell box closed; gradually open Swell box; off Gt. Open Disp.

PEDAL: Add Gt. Op. Diap. Fine

TRIO: Gt. Add Gt. Disp. Gamba Oct. D.C.

CANTABILE: Gt. Sw. Soft Strings coupled to Gt. 8' and 4' Gt. Gross Flute. Sw. to Ped. Add Fl. Harm. D.C.

The latest number in the very successful series of *Southern Dialect Songs* by Mr. Neidlinder. This number is a serious and artistic effort.

Larghetto M.M. = 54

WONDERIN'

O mah chile, all night thro' I bin a thinkin' o' you:  
 Won-drin what you will do Wen Mam-my aint wid yo' too. Life is jes a fight 'twix de deb-bil en de right,  
 O mah chile, En yo' Mam-my she kaint choose she jes got teturn yo' loose O mah chile  
 accel. cresc. molto rit. accel. ff. accel. molto rit.  
 O mah chile, En yo' Mam-my she kaint choose she jes got teturn yo' loose O mah chile  
 accel. cresc. molto rit. accel. ff. accel. molto rit.  
 Tempo I.  
 O mah chile, all night thro' I bin a hold-in mah pet, En dis I know, dat while you's small, Ole Mie-ter  
 (Keep the cradle rocking)  
 Deb-bil kaint git you yet! But O mah chile! all night thro' I bin a thinkin' o'  
 you: Won-drin' what you will do rit. Wen Mam-my aint wid yo' too.

## DREAMLAND ROAD

WILLIAM BOGER

A dainty new *encore* or recital song by a talented and promising young American pianist and composer.

Andantino grazioso

On the road to dream-land, A hap-py wand-rer,  
A wind-ing path be-fore me, A-bove, a cloud-less sky.  
Each blos-som by the road-side, A lo-tus blos-som seems; Oh glad are they who trav-el  
shin-ing road of dreams. Come then with me, be-lov-ed, A-long the dream-land way. Well  
leave the world be-hind us, The toil-ers of a day. We'll pluck the lo-tus blos-soms, Be-  
side the shin-ing stream, And hand in hand we'll wan-der, A-down the path of dreams 8<sup>1</sup>

AUGUST 1918

AUGUST 1918

## Marvels of Human Hearing

By Dr. Leonard Keene Hirshberg

The parchment which separates the number of strings which become progressively shorter and shorter as they reach the point or apex of the conch shell. By means of this piano-like apparatus, sounds are carried to the rest of your "person" by way of little nerves, which come from the strings and are sorted out in the central switchway, to which the brain is connected.

If an orchestra plays a symphony you will only appreciate it if in childhood and youth enough hammers and strings of the inner ear have been made pliable enough to ensnare and vibrate with "every little particle" of the selection. These canals are trained to carry the outer ear through the drum to the three bones across the middle ear to the oval drum and to the round inner drum. The semicircular canals will make you turn your head in the direction of the music and balance your voice while the vestibule with its vibrating hammers and strings will help your personal self to begin to appreciate the composition played.

A large nerve, as thick as a thread of English wool, forms the link of the three ears on the right side—and the left side also—with the general roundabout brain, which is the central meeting and sifting centre of all sensations, perceptions and memories. Just as there is a real distinction between looking and seeing, so there is one between listening and hearing. A person who merely sees a thing may have no clear account of it, but a person who hears it, and his self has not received it. Consequently and attentively he was blind. His gaze has been checked while in a "brown study." When he really looks at a thing his ego takes in the eye-messages fully. Similarly, you may hear a great deal with your ears, but you can only listen with all your fabric and tissue attuned to the rhythm of the sounds which enter the ear.

The membrane upon which these rest is said to consist of an almost infinite number of little knobs which divide them, something over 3000 little knob-tipped rods. They are graduated in size just like the hammers for the strings of a piano. Each rests in a hollow pad made for it. A fluid surrounds them and communicates all movements—sound vibrates to the appropriate rod.

The membrane upon which these rest is said to consist of an almost infinite

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BREITBACH HANDELSON HOFFMANN SCHLESINGER  
CARRERNO HOFMANN HOFFMANN SCHLESINGER  
GANZ KREISWITZ JONAS RACHMANINOFF ZEISLER  
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## Department for Voice and Vocal Teachers

Edited for August by KARLETON HACKETT

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

### The Intelligent Study of the Head Voice

By Karleton Hackett

[Mr. Karleton Hackett, editor of the Voice Department of *The Etude* for August has for many years been one of the most successful Critics and Voice Teachers of Chicago.—Editor of *THE ETUDE*.]

NINETEEN singers out of twenty are seeking for help regarding their upper tones—and this is true through all ranks of students, amateur and professionals, who find that whose upper tones are as pure in quality and produced with ease, so that the singer feels sure of them and they give pleasure to the listeners, there are nineteen who realize that something is not right—and so do those who hear them.

This need for the voice is important to all singers in the most practical manner, since they find that everything they wish to sing, everything of importance in vocal literature, makes demands on the upper voice. So, unless the singer has a good upper range, he is hopelessly handicapped in the race for vocal honors.

#### Three Basic Infallible Methods

Hence the limitless number of infallible "methods," scientific, empirical, "old Italian" and brand-new American, with a "new one based on a revolutionary discovery" appearing about once each month. Yet still the ceaseless process of students tramps from one studio to the next in the search of the secret—and with the secret" in his pocket, over the upper notes into Caruso or Galli-Curci-like tones by a mere turn of the wrist, so to speak. This search for the man with the secret has been going on for many generations, and while this miracle worker has not yet found it, there are certain facts about the voice that can be learned if the teacher knows his profession and the pupil is willing to take pains enough.

Almost every young singer begins to sing in the middle part of his voice. This is where the tone comes most naturally, and if the young singer has a good voice and is trained for singing he quickly gets the middle voice adjusted so that the tone comes with ease and is of pleasing quality. Unless the singer has a good natural equipment, a voice of agreeable quality and feeling for music, he will have small use in both of these matters. There are, however, instances of men and women with poor natural voices who have developed into famous singers, but these extraordinary cases are too few to affect the sum total. Those who are naturally gifted may study the voice for their own satisfaction and receive great pleasure from their labors, but they will hardly go in for the art of singing before the public.

Therefore it must be taken for granted that the young student has a good natural voice; and in all the fundamentals of tone production the general rules of tone production are the same for the male voice and for the female. Also in applying these rules to the voice we must have something to work with, so again it must be taken for granted that the young student not only has a good voice but also has the middle register pretty well adjusted.

Whether you are a soprano, mezzo-soprano or contralto, tenor, baritone or

the middle register to the upper, and an even scale giving a uniform quality from the lowest to the highest tones comes only as a result of persistent this readjustment to take place. The young student who seeks to prevent this change not only gets an even scale, he merely gets stuck on his upper notes.

This difficulty goes back to the beginning of things. To sing is a natural function. Nature put the vocal apparatus into human beings for the express purpose of being used for singing, and it is the task of the student to adjust himself to the laws of the voice so that it can function as naturally as it is able to have it. But the young student does not think the voice this way and it seems that in the great majority of cases his first instruction does not set him right regarding the matter. Almost his earliest impression is that the singing is a mysterious science quite apart from nature, so that he must learn by instinct. It is the task of the teacher must have the student at a firm grip if he is to bring safely through this discouraging period, *je n'a* vocal control at is at stake.

The student is face to face with one of the laws of acoustics, yet, of course, he does not know it. By this law the higher the pitch the smaller the tone; but the smaller the tone the greater the intensity of the vibration, the greater the carrying power. What the young student mistakes for volume, bulk, in the upper tones of the developed stage is really intensity of concentration. When the voice is freely poised so that the column of air can enter the upper resonance chambers as nature intended to have it, the intensity of concentration gives it a resonance, a carrying power, which no one doubts.

This is true of all voices, male and female, the change in these tones being in the upper part of the male register and the lower part of the female.

To the male voice it is the passage from the middle register to the vital upper tones, and in the female the disturbing change from the chest register to the head register. The female voice there comes another change, namely an octave higher, from C to E sharp, where the voice changes from the middle register to the head tones.

The young students instead of being prepared for this change as being inevitable by the laws of nature are taught that any such change is improper. They have been given even scale, but they get the impression that even scale instead of being the result of the natural development of the vocal apparatus in passing through these changes comes through preventing any change from taking place. Cause and effect become hopelessly confused and the student adds one more to the number who "always have had trouble with the upper tones."

#### Getting the Right Idea

If the student gets the right idea, real-ly, a change is to take place and is produced naturally, if he notices that in going up the scale there comes a place where the tone goes toward the head. He loses the feeling of depth, the sense of support from the body, and the voice suddenly appears to grow smaller in volume and thin in quality. He has no control over it, the tone seems to be getting away from him and he fears every moment that it will break, while in character it does not balance with the tone of the middle voice.

All this is, of course, most disconcerting and convinces the student that something must be radically wrong. He knows by the evidence of his ears that the tones of the great singers whom he admires, instead of sounding thin and small are rich and resonant. He has not audiences and he cannot understand how there can be any relationship between a weak, characterless tone he is making his upper voice and the tones the famous singers are making.

It is the task of the teacher to make this difficulty go back to the beginning of things. To sing is a natural function. Nature put the vocal apparatus into human beings for the express purpose of being used for singing, and it is the task of the student to adjust himself to the laws of the voice so that it can function as naturally as it is able to have it. But the young student does not think the voice this way and it seems that in the great majority of cases his first instruction does not set him right regarding the matter. Almost his earliest impression

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Your singing voice is produced by the same mechanism which produces your speaking voice and the same fundamental laws apply to both. There is a certain power in the upper part of the vocal voice which does not exist in the middle part, but this is not the fault of the part, but the result of the intensity of the tone.

The student has to realize, the only thing that nature did not construct the voice on this plan. There is a change, the vocal apparatus goes through a definite readjustment in passing from

the middle register to the upper, and an even scale giving a uniform quality from the lowest to the highest tones comes only as a result of persistent this readjustment to take place. The young student who seeks to prevent this change not only gets an even scale, he merely gets stuck on his upper notes.

This difficulty goes back to the beginning of things. To sing is a natural function. Nature put the vocal apparatus into human beings for the express purpose of being used for singing, and it is the task of the student to adjust himself to the laws of the voice so that it can function as naturally as it is able to have it. But the young student does not think the voice this way and it seems that in the great majority of cases his first instruction does not set him right regarding the matter. Almost his earliest impression

is that the singing is a mysterious science quite apart from nature, so that he must learn by instinct. It is the task of the teacher must have the student at a firm grip if he is to bring safely through this discouraging period, *je n'a* vocal control at is at stake.

The student is face to face with one of the laws of acoustics, yet, of course, he does not know it. By this law the higher the pitch the smaller the tone; but the smaller the tone the greater the intensity of the vibration, the greater the carrying power. What the young student mistakes for volume, bulk, in the upper tones of the developed stage is really intensity of concentration. When the voice is freely poised so that the column of air can enter the upper resonance chambers as nature intended to have it, the intensity of concentration gives it a resonance, a carrying power, which no one doubts.

This is true of all voices, male and female, the change in these tones being in the upper part of the male register and the lower part of the female.

To the male voice it is the passage from the middle register to the vital upper tones, and in the female the disturbing change from the chest register to the head register. The female voice there comes another change, namely an octave higher, from C to E sharp, where the voice changes from the middle register to the head tones.

The young students instead of being prepared for this change as being inevitable by the laws of nature are taught that any such change is improper. They have been given even scale, but they get the impression that even scale instead of being the result of the natural development of the vocal apparatus in passing through these changes comes through preventing any change from taking place. Cause and effect become hopelessly confused and the student adds one more to the number who "always have had trouble with the upper tones."

If the student gets the right idea, real-ly, a change is to take place and is produced naturally, if he notices that in going up the scale there comes a place where the tone goes toward the head. He loses the feeling of depth, the sense of support from the body, and the voice suddenly appears to grow smaller in volume and thin in quality. He has no control over it, the tone seems to be getting away from him and he fears every moment that it will break, while in character it does not balance with the tone of the middle voice.

Your singing voice is produced by the same mechanism which produces your speaking voice and the same fundamental laws apply to both. There is a certain power in the upper part of the vocal voice which does not exist in the middle part, but this is not the fault of the part, but the result of the intensity of the tone.

The student has to realize, the only thing that nature did not construct the voice on this plan. There is a change, the vocal apparatus goes through a definite readjustment in passing from

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care especially to hear him sing, and he gets mighty few engagements. Also, he often discovers, to his intense disgust, that singers with only half his technical skill and training are more by their singing and have a constantly lengthening list of engagements.

This does not seem fair, so he cannot help wondering what the reason is. The reason is usually quite clear; the one has spent all his energy on vocal technique, and the other, in a part of his time developing his powers of interpretation. The one can do technical "stunts" but cannot, in any proper meaning of the word, "sing," while the other at least has learned to put his skill, such as it is, to practical purpose.

The average audience knows little of technique, and cares less, in fact, especially in regard to singing, the audience likes to think it is not a technic at all but a spontaneous, natural gift. They like to think that Mme. Galli-Curci never studied at all but pours forth her marvelous voice quite as the bird does. We know better; we know that she paid the full price for her extraordinary powers, but the average audience thinks so and does not wish to think so, so it is to the public that you have to sing.

Your technic gives you the skill to solve the mechanical problems of music, but it is only of worth as you use it to reveal the beauties of the music and the poetry. The more skill you have and the better you understand your profession the less it will appear to your hearers as a skill, and the more it will give an impression of natural and original of feeling. If you think that this happens by chance, it means that you have not as yet penetrated deeply into the secret of your art.

It is impossible for you to have too fine a technic, but it is of you to have it, and it is especially important that the singer does not understand how to put his technical skill to good use. He may have learned how to make good tones, but he has not learned how to avail himself of the beauty of his voice to express the inner meaning of poetry and music. To "sing" is not, therefore, to do so deeply the power and beauty of poetry and music that he desires to bring it out with convincing force.

This is the supreme test of the artist, his power to express, and all of his technical abilities have for the sole purpose of making this expression possible. If he has not the technic, of course, he is hopelessly handicapped, but unless he keeps clearly before his mind the purpose for which he has gained that technic he will find himself bitterly disappointed with the result.

To sing is to express the meaning of song, and to do so with taste and beauty. The great artists gain such technical command of their voices that their singing does not seem a technic but a gift. To express is the study of the artist all through his life and his technic is but the means to the end. So the young teacher should aim to clearly keep in mind the goal, which is not technical skill for itself, but to enable you to express the power and beauty of music. When you can make the meaning of a song sink deep into the hearts of your hearers, then you have learned to "sing."

In practicing, the singer should stand before a large mirror, if possible, in order to be able to watch himself closely. He should stand upright, quietly but not stiffly, and avoid everything that looks like restlessness. Continuous movements of the fingers, hands or feet are not permissible—LILLI LEHMANN, in *How to Sing*.

Only when one breathes and controls the lower trunk is it possible to realize the above conditions. The correct dispositions of the organs and the way they follow release from tension, means the way they will properly affect the voice will be clean and pure. Distortion of the larynx, tongue, soft palate, etc., caused by faulty

development of the individual, but for young students a fair rule is six to eight seconds for the taking in of the breath and the same time for letting it out. Then filling the lungs completely in one second and exhaling in ten seconds.

Breathing exercises to develop the lungs are valuable all through life, but breathing exercises are not singing, nor lung capacity, no matter how great, can supply the place of vocal skill. The student learns breath-control in singing only by singing. But the better developed the lungs are, the better chance he has to learn how to use them.

No "temperament" can take the place of the understanding of music, that comes through intelligent study. If you have not temperament you will not do much, but if your temperament, which means instinctive appreciation for music, has not been refined and developed by intelligent study, it will prove of very little practical use.

Temperament by itself is like other material, capable of infinite use when understood and brought under control, but of itself and in its original form it is little value. It is like gold ore in the mountain which has not yet been mined.

## The Breath

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## A Self-Examination for Vocal Students

By Harry Collin Thorpe

MANY a vocal student wallows in the mists of doubt and uncertainty day after day; earnest, as a rule, often industriously, but apparently helpless. The singer does not understand how to put his technical skill to good use. He may have learned how to make good tones, but he has not learned how to avail himself of the beauty of his voice to express the inner meaning of poetry and music. To "sing" is not, therefore, to do so deeply the power and beauty of poetry and music that he desires to bring it out with convincing force.

This is the supreme test of the artist, his power to express, and all of his technical abilities have for the sole purpose of making this expression possible. If he has not the technic, of course, he is hopelessly handicapped, but unless he keeps clearly before his mind the purpose for which he has gained that technic he will find himself bitterly disappointed with the result.

To sing is to express the meaning of song, and to do so with taste and beauty. The great artists gain such technical command of their voices that their singing does not seem a technic but a gift. To express is the study of the artist all through his life and his technic is but the means to the end. So the young teacher should aim to clearly keep in mind the goal, which is not technical skill for itself, but to enable you to express the power and beauty of music. When you can make the meaning of a song sink deep into the hearts of your hearers, then you have learned to "sing."

Do I feel the intake and control of breath at the lower trunk?

The diaphragm and the muscles of the lower trunk are the rock upon which, buttressed by the muscles of hips and thighs, must bear the physical effort of breathing. The diaphragm is the muscle which throws the pressure of the lungs upon the upper chest or larynx is violent and the breathing is production impossible. Empty the lungs of air, then sing a phrase, relax the lower trunk muscles, release rapidly before the inhaling breath, and sing again with a normal tension of the muscles of the back and sides—until ready to sing.

Is the upper thorax and all parts above the throat, jaw, tongue and face free from any rigidity, however slight?

Only when one breathes and controls the lower trunk is it possible to realize the above conditions. The correct dispositions of the organs and the way they follow release from tension, means the way they will properly affect the voice will be clean and pure. Distortion of the larynx, tongue, soft palate, etc., caused by faulty

AUGUST 1918

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## How An American Band Captured Italy

An American band, fresh from service with our troops in France, has been to Milan. This may not seem such a wonderful thing to the people back in the United States, who hear American bands every day, but here it has not been disregarded as an event of first importance, not only by the small band of Americans in Milan but by the Italians as well.

They came here thirty strong, after orientation in Rome. It has been all part of an American soldier's life to play in Washington's band and ever lasting over a week or so in different places throughout Italy. The American band was only a small part of it.

There was a mixed band from England, the best musicians from regiments comprising more than two hundred men, and the band of the American Red Cross sent their jubilee celebrated.

Garde Repubblicana Band, which many consider the finest military music in the world. And then was the band of the Carabinieri to represent Italy, which is not less famous than the other two. American band, which sent over famous bands from Great Lakes, New Training Band, and transpor the Marine Band for the occasion, so they had to get a small band from American headquarters in France. They were really young boys clad in khaki, who played very well, but who made no pretense of being musicians of the first order. Their young leader, apparently not more than a ribbon on his

breast, was in striking contrast to the leaders of the other bands, covered with medals that they had won at many national and international festivals of military music. But the American band did not disappoint, and got through their part quite pluckily. Even when the band at the great concert in Rome decided to respond to the ovation with an encore, and half began playing one tune and half another, the band of the Americans was the only one that did not outward signs of embarrassment, and the young leader was quickly applauded when he stopped them quickly and personally distributed the proper music to each player.

In Rome there were several days of celebration. First of all the men played the "Star-Spangled Banner" and the "American" in the royal box, with the British and French bands, and the band of the American Red Cross, representing America. Americans had a thrill all their own when the boys in khaki went to the headquarters of the American Red Cross here and gave a serenade. "The Star-Spangled Banner" and "Dixie" were played. Major Thomas R. Robinson, of the American Red Cross, representing America. Americans had a thrill all their own when the boys in khaki went to the headquarters of the American Red Cross here and gave a serenade. "The Star-Spangled Banner" and "Dixie" were played. Major Thomas R. Robinson, of the American Red Cross, representing America. Americans had a thrill all their own when the boys in khaki went to the headquarters of the American Red Cross here and gave a serenade. "The Star-Spangled Banner" and "Dixie" were played. Major Thomas R. 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## Violin Correspondents Answered

A. D.—It is impossible to give you advice about the proper kind of a bridge, and the correct measurements, without seeing the instrument. Write to me, giving to me the class violin, regular, and leave the matter to me. I am a violin maker, a violin teacher, and a thorough knowledge of the violin, to fit a bridge properly. You will have to try, and a bridge project. You will have to fit the bridge yourself, for that is equally difficult.

M. S.—Whether you have made good progress or not depends on how you play the violin. It is impossible to advise without hearing you play.

H. A. K.—According to the label in your violin the instrument was made by Jacob Stainer, an Austrian violin maker, in the year 1716. Whether the violin is a genuine Stainer or not can only be determined by a violin maker or an expert judge of violins. Stainer marked his violin "2." The G string should be the higher above the finger board, and the E string the lower. The G string is much less than the A. No exact rule can be given for the height of the violin, as the height of violins requires the bridges of different heights.

J. Y. D.—The label on your violin is a copy of one made by a great violin maker of Germany. It is extremely doubtful if a violin is a genuine Stainer or not, as there are many expert judges of violins. Stainer marked his violin "2." The G string should be the higher above the finger board, and the E string the lower. The G string is much less than the A. No exact rule can be given for the height of the violin, as the height of violins requires the bridges of different heights.

M. M. L.—There is no "average" of earnings of concert violists. Net earnings for a season of concert violists range from \$2,000 to \$2,500; intermediate: 4, moderately difficult; 5, advanced; 6, very difficult. There are many minor subdivisions of these grades, and the grading is purely

arbitrary, as there is no uniformity of grading by the various music publishers, 4—5, 5—6, 6—7, 7—8, 8—9, 9—10, 10—11, 11—12, 12—13, 13—14, 14—15, 15—16, 16—17, 17—18, 18—19, 19—20, 20—21, 21—22, 22—23, 23—24, 24—25, 25—26, 26—27, 27—28, 28—29, 29—30, 30—31, 31—32, 32—33, 33—34, 34—35, 35—36, 36—37, 37—38, 38—39, 39—40, 40—41, 41—42, 42—43, 43—44, 44—45, 45—46, 46—47, 47—48, 48—49, 49—50, 50—51, 51—52, 52—53, 53—54, 54—55, 55—56, 56—57, 57—58, 58—59, 59—60, 60—61, 61—62, 62—63, 63—64, 64—65, 65—66, 66—67, 67—68, 68—69, 69—70, 70—71, 71—72, 72—73, 73—74, 74—75, 75—76, 76—77, 77—78, 78—79, 79—80, 80—81, 81—82, 82—83, 83—84, 84—85, 85—86, 86—87, 87—88, 88—89, 89—90, 90—91, 91—92, 92—93, 93—94, 94—95, 95—96, 96—97, 97—98, 98—99, 99—100, 100—101, 101—102, 102—103, 103—104, 104—105, 105—106, 106—107, 107—108, 108—109, 109—110, 110—111, 111—112, 112—113, 113—114, 114—115, 115—116, 116—117, 117—118, 118—119, 119—120, 120—121, 121—122, 122—123, 123—124, 124—125, 125—126, 126—127, 127—128, 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takes ninety (90) to make one blanket, so get busy right away. There is no time to lose as we want the squares as soon as possible. The needles may be any size.

The ERUNE office is so very busy with regular ERUNE things that you had better mail your squares to The Junior ERUNE Blanket, 1714 Chestnut street, Philadelphia, Pa.

If every reader of the Junior ERUNE would send at least one square we would have a number of blankets ready for the hospitals when the cool weather comes, and this would be a good way for us to help "do our bit."

See how many of you can send in a square before school opens. Any color plain or striped, but remember, seven inches.

A list of all those who make squares for the Junior ERUNE blanket (and no one is excluded from this) will be attached to the blanket and sent with it.

### A Mail Bag

A GREAT many JUNIOR ETUDE readers live very far away from THE ETUDE, and it takes the magazine so long to reach these readers that it is too late for them to enter the contest.

Last week we received a letter from Alaska, and some from Ireland and other far-away places; but, of course, they were much too late to be included in the competition, because THE ETUDE must go to print on a certain date—long before you receive your copy.

Now, in view of those far-away places, the life of the young music student must be very interesting, so do you not think it would be nice to have them write and tell us how they live and what they do, and other things like that, instead of answering puzzle and writing stories? Would you like to do this? Write the little girl in Alaska or New Zealand?

Get your pen and ink now, all you far-away JUNIORS, and write and tell us what you do with yourselves, and if there is much music where you live, and add your name and address, and we will print your letters, (that is if they are really interesting.)

No doubt you have heard that there is an aeroplane mail service now between New York, Philadelphia, and Washington, so just imagine that you are going to send your letters to us by aeroplane, too, and I am sure you will write very good ones.

### Junior Etude Competition For August

THE JUNIOR ETUDE will award three prizes each month for the best original stories or essays, answers to musical puzzles, and kodak pictures on musical subjects.

Send for story or essay this month, "Music as a Necessity," and must contain not more than one hundred and fifty words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "The Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the fifteenth of August.

The names of the winners and their contributions will be published in the October issue.

### "MY FAVORITE COMPOSER AND WHY"

(Prize Essay)

I AM afraid I will not win a prize when I tell you my favorite composer, and yet you would not respect me if I were not truthful.

It is my big brother, and my reasons are: first, he is an American; second, he

is just a boy, and I think that boys have just as much right to have beautiful musical thoughts as the great masters; don't you?

His compositions have names, and that fits the name. For example, when my uncle came home on leave after three years (he was one of the first Canadian officers to enlist), my brother wrote a piece about it, and it was just the way he felt, excited and glad, but with just a tinge of tears near, because he was going to go again so soon.

Of course, I like the great masters, but they are dead and gone, and I think that God needs even our American boys in music.

MARGARET FLETCHER CORN (Age 11),  
Brookline, Mass.

### "MY FAVORITE COMPOSER AND WHY?"

(Prize Essay)

Wronwka has played Grieg's *To Spring* must want to know all the rest of his music.

It is for his exquisite, expressive melodies and the pleasure they give to my mother and others that I consider Grieg my favorite composer.

What can be more beautiful than his *Lyric Suite*? Upon hearing the light, airy music, one can almost see the butterflies flitting here and there among the flowers.

Then, too, *Amira's Dance* from *Pier Gynt* brings to my mind a dance, pirouetting, whirling to the graceful melody.

What a great piece of poetry of motion and put it into music.

Grieg's country, Norway, is cold and icy; strangely the beautiful melody of his *To Spring* interwoven with the high tinkling chords makes one think of the spirit of Spring awakening, despite the cold and the tides. Then the spirit is victorious, the icicle's melt, and the whole world is transformed by the loveliness of Spring.

FLORENCE BLOSTEN (Age 13),  
Itasca, N. Y.

### "MY FAVORITE COMPOSER AND WHY?"

(Prize Essay)

While America is taking her part in the World's history, I am glad that Edward MacDowell has taken his part in the making of American music history.

One reason why Edward MacDowell is my favorite composer is because he is the only American composer I know. So many of his compositions have been inspired by the things of nature and are written in such a simple form that they appeal even to the musically uneducated.

One of his most beautiful compositions is *To a Wild Rose*. He paints the picture of the Little Wild Rose so clearly that when you see the little flower growing by the roadside.

He seems to find music in the simple little things of nature where other composers have failed.

ERMA LUCILLE BURTON (Age 11),  
Urbana, Indiana.

### HONORABLE MENTION

Mariae Cummings,  
Mary Cohen,  
Charles Karl,  
Mary Ellen Parker,  
Lea Poliske,  
Esther Smoot,  
Julia B. Spears,  
Sara Weston,  
Evelyn Wolfe,  
Rosalie Yarborough.

A charming young singer called Hannah

Got into a flood in Montana.

As she floated away,

Her sister, they say,

Accompanied her on the piano.

—Penn State Froth.

## Barter and Trade

### A DEPARTMENT WHERE OUR READERS MAY SELL, PURCHASE OR TRADE SECOND-HAND MUSICAL ARTICLES

#### Terms and Conditions

15 cents a word,  
the advertiser's name and address

No dealer advertisements accepted by this department.

All advertisements must be genuine endeavors to either sell, purchase or exchange

for something else, used articles of real value such as musical instruments, books, music, studio furnishings, etc. We reserve the right to reject advertisements which do not meet these requirements.

Advertisements may appear over the adver-

tised's name or may be sent to this office and forwarded.

Each as you see, complies with the requirements printed above—each is a genuine endeavor to sell, purchase or exchange some used article of value.

Here are the first Barter and Trade Advertisements. Each, as you see, complies with the requirements printed above—each is a genuine endeavor to sell, purchase or exchange some used article of value.

Approximately 215,000 teachers, students and music lovers are going to buy, and many more are going to read, the next ERUNE. Your advertisement will get just as much attention as the advertisements below are getting now.

**FOR SALE**—No. 14 Victoria, Two hundred dollars worth of records. Will make original collection. \$100. North Main Street, Philadelphia, Pa.

**FOR SALE**—*Perfected Virgil*, Clayder; like new, \$20.00. Harold Blanke, 21 Moffatt Street, Brooklyn, N. Y.

**FOR SALE**—*Little Cesar*, about 50 volumes of musical pieces; never used. F. T. Dempsey, 1226 State Street, Bridgeport, Conn.

**FOR SALE**—*New*, full size, *cello*, \$25. M. Daniels, Box 147, Eldon, Iowa.

**FOR SALE**—*Violin*, \$10.00.

**WANTED**—Part or baby grand piano, at reasonable price. Must be in first-class condition. Olive full description. L. S. Martin, Toledo, Ohio.

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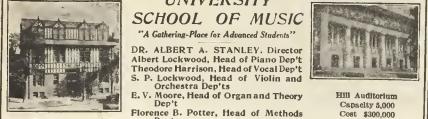
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